

University of Toronto

Faculty of Music

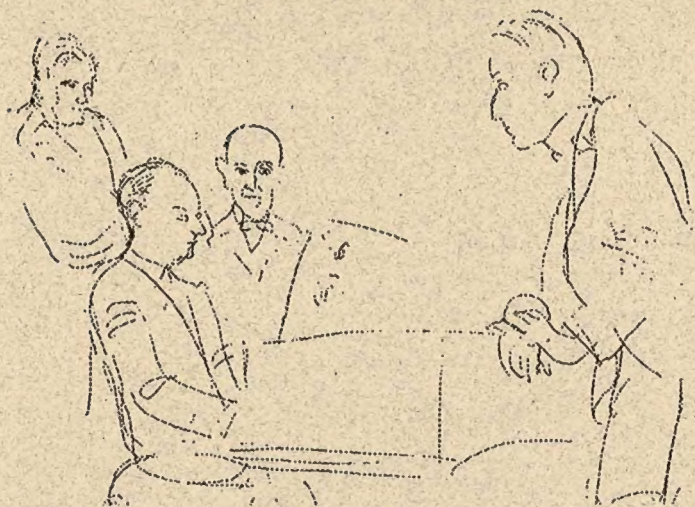
Faculty Artist Series

*A Celebration in Honour of the
Faculty of Music's*

75th Anniversary

Chamber Works composed by
professors emeriti:

John Beckwith
Talivaldis Kenins
Oskar Morawetz
John Weinzweig



Saturday, November 20, 1993

8 pm

Walter Hall

Edward Johnson Building

Composer's Emerti Concert

Programme

The Weaver

Oskar Morawetz
(b. 1917)

Mark Dubois, tenor
Joaquin Valdepeñas, clarinet
Patricia Parr, piano

Impromptus

John Weinzwieg
(b. 1913)

Patricia Parr, piano

Synthetic Trios

John Beckwith
(b. 1927)

Barbara Hannigan, soprano
Ameene Shishakly, clarinet
Stephen Clarke, piano

♦ ♦ INTERMISSION ♦ ♦

Piano Quartet no. 2, for piano and strings (1979) Talivaldis Kenins
Agitato assai, quasi feroce (b. 1919)

Adagio dolce espressivo

Intrada: Moderato; - Presto tempestoso

Played without a pause

Paul Meyer, violin
Steven Dann, viola
David Hetherington, cello
William Aide, piano

THE WEAVER

by Archibald Lampman
(1861 - 1899)

All day, all day, round the clacking net
The weaver's fingers fly;
Gray dreams like frozen mists are set
In the hush of the weaver's eye;
A voice from the dusk is calling yet,
"O, come away, or we die!"

Without is a horror of hosts that fight,
That rest not, and cease not to kill,
The thunder of feet and the cry of flight,
A slaughter weird and shrill;
Gray dreams are set in the weaver's sight,
The weaver is weaving still.

"Come away, dear soul, come away, or we die;
Hear'st thou the rush! Come away;
The people are slain at the gates, and they fly;
The kind God hath left them this day;
The battle-axe cleaves, and the foremen cry,
And the red swords swing and slay."

"Nay, wife, what boots it to fly from pain,
When pain is wherever we fly?
And death is a sweeter thing than a chain:
'Tis sweeter to sleep than to cry.
The kind God giveth the days that wane;
If the kind God hath said it, I die."

And the weaver wove, and the good wife fled,
And the city was made a tomb,
And a flame that shook from the rocks overhead
Shone into that silent room,
And touched like a wide red kiss on the dead
Brown weaver slain at his loom

Yet I think that in some dim shadowy land,
Where no suns rise or set,
Where the ghost of a whilom loom doth stand
Round the dusk of its silken net,
For ever flieth his shadowy hand,
And the weaver is weaving yet.



Oskar Morawetz was born in Czechoslovakia in 1917 and came to Canada in 1940. He graduated from the Faculty of Music with the MusBac degree in 1944, and later also took the MusDoc degree. In 1946 he began teaching at the Faculty and was a professor from 1952 until his retirement in 1982. His extraordinarily wide output of chamber music, orchestral pieces and songs has been performed by major orchestras and artists around the world. Developing a style that is distinctive without being easily categorized, Morawetz has always been concerned with the communicative power of his music. His own knowledge of music is rich and wide-ranging, and as a teacher he always taught less from the book than from the music, a class with him being not an examination of isolated technical details but a study of great repertoire by great composers.

The Weaver was composed in 1976 for the fiftieth anniversary of the CBC. Archibald Lampman's poetry is best known for its lyrical qualities and its celebration of Canadian landscape, but *The Weaver* is an exception. It is a prophetic poem of violence and death, in the midst of which the weaver works away, diverting himself in his work from the mindless terror until it swallows him up.



John Weinzwieg was born in Toronto in 1913. He graduated from the Faculty of Music in 1937 and in 1939, following graduate study at the Eastman School in Rochester, he began teaching at the Royal Conservatory. He taught there until 1960 (with a break during the war, when he served with the RCAF), and at the Faculty of Music 1952-78. As a teacher alone Weinzwieg would be a remarkable figure for the number of our composers who studied with him. It is as a composer, however, that Weinzwieg has dominated composition in Canada for half a century. Uncompromising in his personal musical standards, he has been a model, a spokesman and an agitator for the acceptance of the highest level of achievement in musical composition in this country.

Impromptus for Piano was composed in 1973 on a commission from the CBC. In the words of the composer "*Impromptus* is a set of fragments whose time span varies from fleeting seconds to extended seconds - a series of shorter and larger piano events without chronology..." The twenty-three episodes (number 20 is a mime event) may be performed in an order largely determined by the performer. Quotations from Weinzwieg's own *Triologue* and *Private Collection* are juxtaposed with various piano styles, the episodes often being rounded off with a postscript which is always centred on a high c-sharp.

John Beckwith was born in Victoria in 1927. He graduated from the Faculty of Music in 1947 with the MusBac, and later also took the MusM degree. Although not notably athletic, in 1950 he won the Canadian Amateur Hockey Award for study in Paris. In 1952 he began teaching part-time at the Faculty, and was a regular member of the staff from 1955 until 1990. He was Dean of the Faculty 1970-77, and was the first Jean A. Chalmers Professor and Director of the Institute for Canadian Music. Beckwith is equally distinguished as composer and scholar, to which might be added proselytizer and gadfly. Not enough that he be a practitioner of Canadian music, he has been one of its most assiduous promoters through essays, articles, books and historical research. As a composer, Beckwith's style can only be described as "Beckwithian" - he is always curious, always investigative.

Synthetic Trios was composed for Rosemarie Landry, James Campbell and André Laplane, but had its first performance by the Atlantic Arts Trio at Memorial University of Newfoundland in 1989. The seven contrasting pieces were conceived for performance as a sequence with little or no break. In Beckwith's words "the soprano's 'text' consists of abstract vocables without conceptual meaning, selected purely for their color and contrast".

Talivaldis Kenins was born in Latvia in 1919. His education was notably French, as a student in Grenoble before World War II, and in Paris after the war when he was forced to leave Latvia because of the Soviet occupation. He came to Canada to be organist-choirmaster of the Latvian congregation at St. Andrew's Lutheran Church in Toronto in 1951, and the next year began teaching at the Faculty of Music, where he remained until 1984. The gallic taste for clear design is evident in Kenins' strong formal approach to composition, but his music equally reflects an instinctive romanticism that no doubt has its basis in his Baltic origins.

The second *Piano Quartet* was commissioned in 1979 by the Australian-Latvian Arts Festival and New England Chamber Ensemble (New South Wales) and was first performed in Sydney. The Chamber Ensemble subsequently included it in a European tour. The three-movement work is highly sectionalized, shifting in mood and idea, but balanced in form and rich in linear texture in ways that have always fundamentally characterised Kenins' style.



A Personal Note - When I was an undergraduate in the Faculty of Music in the 1950s, my teachers included Morawetz, Weinzwieg, Beckwith and Kenins. Weinzwieg was an established presence in Canadian music, Beckwith was already distinguished among the young generation of composers, and Morawetz and Kenins represented that post-war infusion into Canadian music of European sensibilities and training. From 1937, when Healey Willan joined the Faculty of Music, to the present day, many of our finest composers have taught here, and have taught much more than composition. I was not a composition student but a history student, but I, and so many others, learned our harmony, counterpoint, orchestration and score reading with teachers who occupied key places in the creative musical life of Canada. The quartet of composers on tonight's program, back in the 1950s, certainly were a varied group in age, background and personality, and to a young student they seemed sometimes an eccentric and puzzling bunch. But there was never any question of the skills that they brought us, of their devotion as teachers, or of the fact that we, simply by virtue of being their students in the Faculty of Music, were part of the extraordinary development of music in Canada in which they and the Faculty occupied so important a place.

Carl Morey
Jean A. Chalmers Professor
Institute for Canadian Music





Join us for the next
FACULTY ARTIST SERIES
AMICI

Joaquin Valdepeñas, clarinet

David Hetherington, cello

Patricia Parr, piano

with guest

Erika Raum, violin

Beethoven: *Trio Op. 11*

Messiaen: *Quatour pour le fin du temps*

Saturday, January 29, 1994

8 pm Walter Hall

Tickets \$15/\$10 - Box Office 978-3744

